

california school of fine arts

1957-1958



california school of fine arts

Accredited

by the Western College Association

Associate Member

Western College Association

Affiliated

The University of California

Founding Member

National Association of
Schools of Design

maintained by the

san francisco art association

800 Chestnut Street

San Francisco 11, California

Telephone ORdway 3-2640

CS san francisco fa

california school of fine arts

800 chestnut street

fine arts

**advertising design
and illustration**

ceramics

**photography and
film making**

CONTENTS

The School	3-7
Entrance Requirements	7-8
Board of Directors, Officers, Committees and Staff	11
The Faculties	12-15
1957-1958 Academic Calendar	15
Financial Information	16-17
Degree Requirements and Course Descriptions	18-26
Scholarships	32
Veterans' Information	33
Foreign Students	33
Academic Information	34
School Facilities	35
Services and Organizations	36

the school

The California School of Fine Arts is an accredited, non-profit, co-educational institution of higher learning. It is maintained by the San Francisco Art Association and offers a program leading to the degree of Bachelor of Fine Arts with majors in the fine arts and advertising design. Its calendar includes two regular semesters of 18 weeks each and two summer sessions of 4 weeks each. Both daytime and evening classes are scheduled at all times.

HISTORY

The California School of Fine Arts was founded by the San Francisco Art Association in 1874, the first school devoted to the study of the creative arts to be established in the West, and one of the first in the United States.

LOCATION AND BUILDINGS

Originally housed in the Mark Hopkins mansion atop Nob Hill, which was destroyed in the great earthquake and fire of 1906, the school moved to its present location on the slope of Russian Hill in 1924. The building, designed expressly for the school, with its old world Spanish architecture and tower which rises over the Bay, is a landmark of San Francisco. The various units of the school are grouped around a spacious patio. The grounds, known as the "park," with a long entrance walk through a double row of lombardy poplars, roll over the hill and are planted with trees and shrubs which adapt it to outdoor classes.

From the school, which is located in one of the most beautiful residential areas of the city, one can see the wide sweep of the Bay and the bustling activity of Fisherman's Wharf. To the east, a short walk away, is Telegraph Hill with Coit Tower standing against the sky. Nearby is North Beach, sometimes called the "Latin Quarter," and not far beyond, the downtown shopping area.

THE CITY

San Francisco, famed throughout the world as a center of cosmopolitan culture and artistic activity, is ideally suited to the needs of art students. Located on magnificent San Francisco Bay with sea, mountains, forests and countryside within minutes of the center of the city, it offers a variety of recreational and artistic opportunities not found in conjunction with any other great metropolitan center of the country.

In addition to the numerous art galleries, there are three major art museums, the San Francisco Museum of Art, the Palace of the Legion of Honor and the De Young Museum. These institutions offer a varied and continuous program of exhibitions which cover every aspect of the visual arts and include the great national and foreign exhibits which are shown in New York, Chicago and a few other cities. There are seasons of exceptionally fine ballet, opera and symphony, as well as theater. San Francisco is also noted for the excellence, vitality and experimentation of its "little" theater, poetry, dance and music groups.

ORGANIZATION

The School comprises three departments: the Department of Fine Arts, embracing painting, sculpture, graphic arts, ceramics, photography and film-making; the Department of Advertising Design, which includes advertising design and illustration; the Department of Humanities, offering all courses necessary to the Bachelor's Degree, including English, history, art history, psychology, philosophy and science.

Physically equipped to function smoothly and efficiently, the three departments are staffed with notable faculties, the members of which have made important contributions in their fields, and are concurrently engaged in their own professions. A close cooperation exists among the three departments so that each can supplement the programs of the others. Together they are oriented toward providing a solid basic training and stimulating a broad and unending curiosity concerning nature and human existence.

An environment is maintained and schedules are planned to allow maximum opportunity for individual growth and development during the intensive upper division years. Strong emphasis is placed on the individual and classes are limited in size to insure adequate attention and guidance.

PHILOSOPHY AND OBJECTIVES

The California School of Fine Arts has long been in the vanguard of those dedicated to the creative visual arts. Its graduates are credited with influencing directions in painting, sculpture and advertising art. The school's primary objectives are the fostering of awareness and development of individual potential for creativity in each of its students, and the equipping of its students with a well-rounded learning so that in their maturity they can understand and contribute to the contemporary community. The unflagging maintenance of its tradition of youth, energy and vitality continues year after year to add to its long list of distinguished graduates.

THE DEPARTMENT OF FINE ARTS

The first concern of the Department of Fine Arts is with the individual as an artist. Its primary purpose is to encourage the individual toward a full involvement in art for no motive other than the intrinsic value of this involvement. It trusts that in many cases an important contribution to society as well as value to the individual will result.

The major areas of the Fine Arts Department—painting, sculpture, graphics, ceramics and photography—are treated as ultimately autonomous arts, each with its own range of aesthetic meaning and each worthy of a life-time's endeavor. The common bond of structural and organizational considerations linking the visual arts is treated as of introductory significance. For while it is considered most essential that the student develop an understanding of form and structure in art, it is believed just as important that the separate expressive potentials of each of the various arts not be reduced by "integrating" them under one viewpoint of treatment, contemporary or otherwise.

The curriculum is so arranged that the student is subjected to a variety of art media in the earlier stages of his program and then moves steadily toward a concentration in a single area of his own choosing in which he can channel and develop his full creative potential. Schedules are so arranged as to allow advanced students a maximum number of hours a week in their chosen fields with as much privacy as facilities allow.

The department considers its primary obligation to be to the individual who will center his life in the creating of works of art. It looks for value to arise out of the combination of two factors: the earnestness of the student and the vitality of the faculty.

THE DEPARTMENT OF HUMANITIES

The Humanities Department has as its predominant interest the affairs of man, man the individual and man the member of society. Its program is designed to serve the general educational needs of the student-artist and to prepare him for his responsibilities as an adult and creative member of society.

Specifically the department is concerned with the orientation of the student to the basic elements of social and cultural development. The student is presented with the opportunity to acquire a thorough and analytical knowledge of primitive, historical and modern cultures and societies in both the Western and Eastern hemispheres. Particular emphasis is laid upon the value of the arts—literature, poetry, music and architecture, as well as the visual arts—as aesthetic experience necessary to the continued growth of civilization and to the balance and health of the individual and the group.

An important segment of the departmental program is devoted to communications. A comprehensive group of courses in composition, classic and contemporary literature, creative writing and speech assures the student a knowledgeable familiarity with this important field of culture and equips him with facility of self-expression in the written and spoken word—a most essential tool for living in contemporary society.

Special classes in education theory and practice are available for students who expect to become teachers. A twenty-one unit minor in Communications is recommended in preparation for the graduate credentials program at another institution.

THE COLUMBIA FOUNDATION PROGRAM

In 1956 the Columbia Foundation made funds available to the Department of Humanities for the purpose of establishing a program to promote intercultural understanding and relationships. The school, which has a large number of students from foreign countries and from the various regions of the United States, has established a formal program of research and seminar discussions which bring these students into active participation. The curriculum has further been enriched under the terms of the grant by a program of lectures given to the humanities classes by the many outstanding artists on the faculty who have made extensive studies in foreign countries. As a whole the work under this

grant has made possible an inter-cultural education usually reserved only for those attending institutions specializing in this field.

THE DEPARTMENT OF ADVERTISING DESIGN

This department, the faculty of which is composed of leading professional artists, has two primary objectives: first, to graduate students who are well educated creative artists rather than simply commercial art technicians; and, second, to assure the students the thorough and practical technical training necessary to successful professional practice in this constantly developing field.

To attain the first objective it is required that students majoring in this department receive the same broad education in the humanities as other students of the school. Further, the advertising art students receive the same basic art training as the fine arts students so that their individual potential of imaginative and original creativity will be fully developed. The professional status of the faculty is an important contributing factor in assuring successful careers, for it is thus possible for the student to learn techniques and practice solutions through assignments and projects which are of immediate concern in the field. At times these are identical with problems concurrently being solved by the instructor. The work in humanities is of great practical importance for it has been particularly brought to the attention of the school by prospective employers and business leaders that practicing advertising artists, working as they do with writers and industrial and agency executives, must have the ability to express themselves clearly and informatively in speech and writing.

In addition to the advantage of having a professional group of artists as faculty, other men of eminence in this field serving on the Board of Directors and the School Committee keep the administration constantly advised of current trends and needs in advertising art. Thus it is possible to establish courses and shape curricula to the needs of the future and to prepare students to fill these needs.

ENTRANCE REQUIREMENTS

All students enrolling for credit toward the Bachelor of Fine Arts degree must submit proof of graduation from high school or its equivalent.

No particular course of preparatory study is required for entrance, however the college preparatory high school curriculum with some art

courses is recommended. The school admits recommended high school juniors and seniors as non-credit students during the Summer Sessions which aids in preparing them for college level work.

No students under 18 years of age will be accepted except by special permission of the Director.

TRANSFER STUDENTS

Students transferring from other institutions of higher learning must submit a transcript of previous studies. Only grades of C or better will be accepted. A minimum of two consecutive semesters in residence at C.S.F.A. with a total of 24 completed units of work is required to qualify transfer students for the Bachelor of Fine Arts degree.

GRADUATE STUDY

Students who are studying for graduate degrees in other institutions and who wish to enroll for *graduate credit* may do so only upon show of proof of acceptance by the degree-granting institution of the specific course to be taken. The California School of Fine Arts does not have a program leading to the Master of Fine Arts Degree.

APPLICATION AND REGISTRATION PROCEDURE

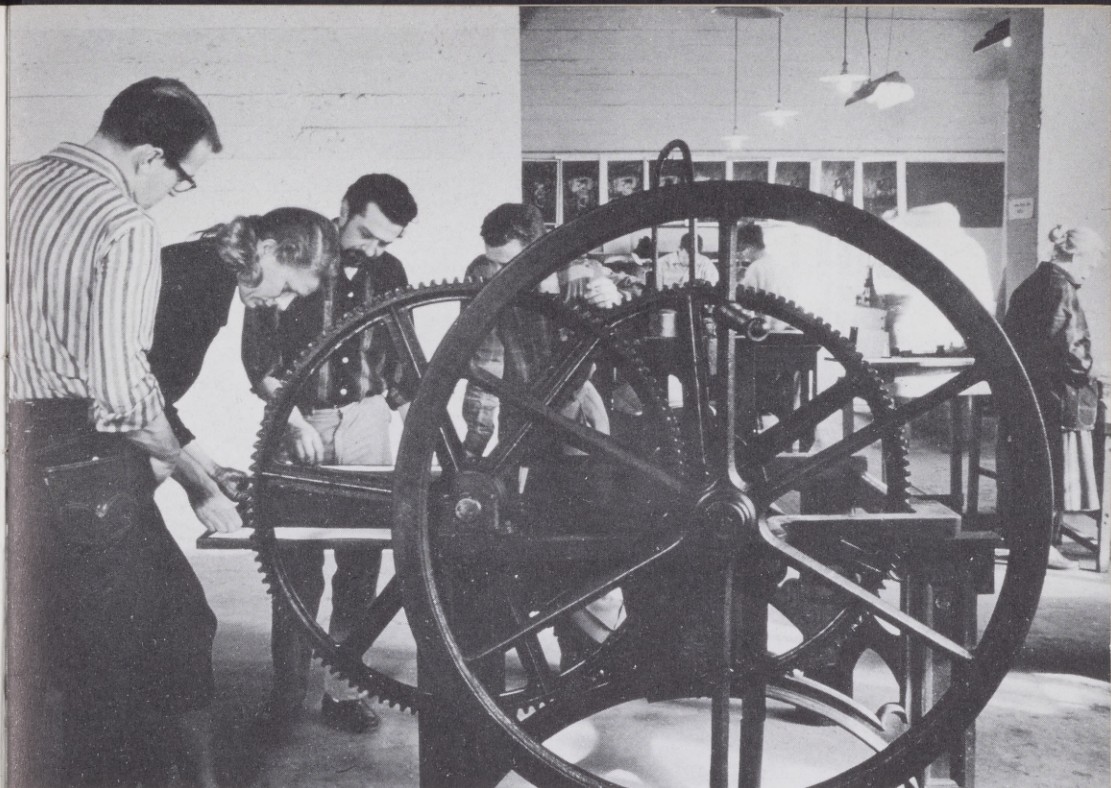
Application forms may be secured by writing or telephoning the Registrar. They should be filled out completely and returned to the Registrar with proof of high school graduation or transcript of previous college studies. A non-refundable deposit of \$10.00 is required upon filing the application and will be applied against tuition on subsequent enrollment.

Registration must be completed upon the dates given in the "Calendar" in this catalogue.

Satisfactory reason must be given for late registration, and students may not enroll for credit after the first three weeks of any semester except by especial permission of the Director.

All students enrolling for credit must take the number of units assigned to each class as shown in the tables for degree requirements.

Note: The school reserves the right to change classes, instructors, schedules or to withdraw announced courses.



Pulling a proof from the etching press in the graphics workshop.

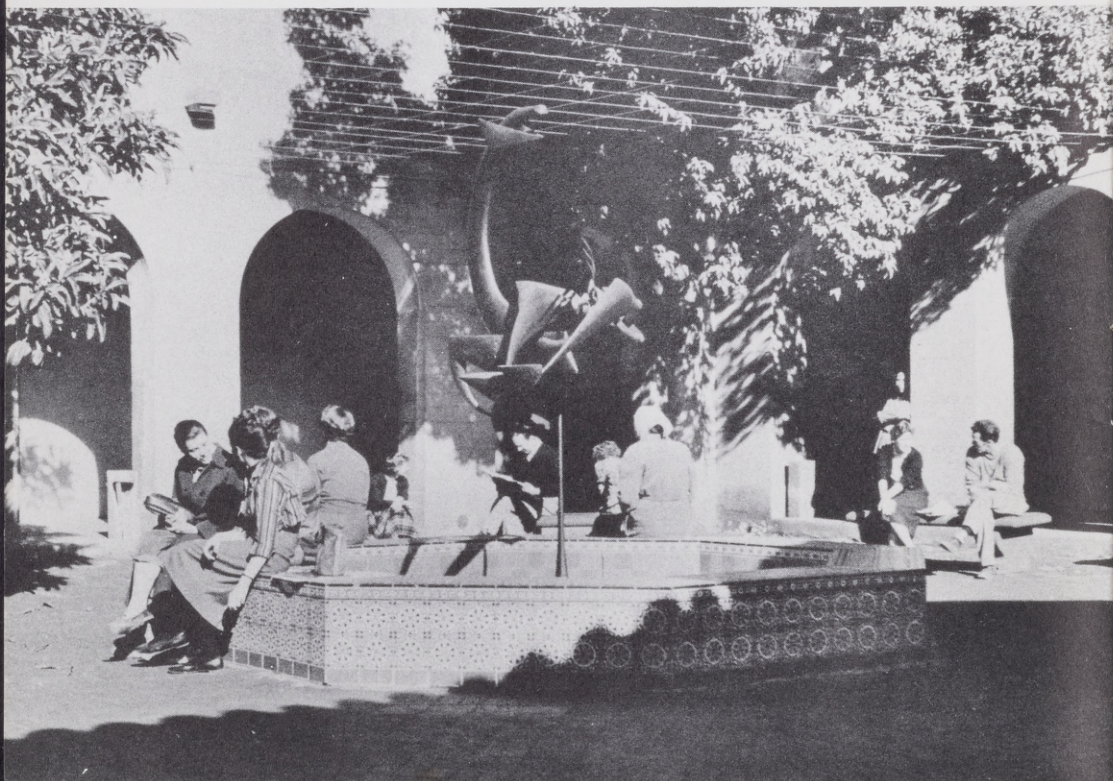
Oil painting class at work.





West Point and C.S.F.A. debating teams
settle an international problem.

Morning sun in
the patio before classes begin.



california school of fine arts

Founded 1874

Incorporated 1889

BOARD OF DIRECTORS

SELAH CHAMBERLAIN, JR., *President*
PRENTIS COBB HALE, JR., *1st Vice-President*
LEWIS B. REYNOLDS, *2nd Vice-President*
WILLIAM W. CROCKER, *Treasurer*
MRS. TURNER MCBAIN, *Secretary*
MISS NEALIE SULLIVAN, *Honorary Executive Secretary*

* RUTH CRAVATH	BRUCE KELHAM	* STEFAN NOVAK
HECTOR ESCOBOSA	CHARLES KENDRICK	* MRS. FRANK SPENCER REYNOLDS
JOHN FALTER	* DAVID LEMON	* MRS. STANLEY H. SINTON, JR.
F. PASCHAL GALLOT	F. M. MCAULIFFE	ELDRIDGE T. SPENCER
DONALD M. GREGORY	* JAMES MCCRAY	HAROLD L. ZELLERBACH
MRS. WALTER A. HAAS	* WILLIAM MOREHOUSE	MRS. ARTHUR B. DUNNE, <i>ex-officio</i>
	*artist members	

EXECUTIVE-DIRECTOR

GURDON WOODS

WOMEN'S AUXILIARY

MRS. ARTHUR B. DUNNE, *Chairman*
MRS. PRENTIS COBB HALE JR., *Vice-Chairman*
MRS. HOWARD J. LACKEY, JR., *Treu.* MRS. C. C. MCCAULEY, *Secy.*

SCHOOL COMMITTEE

WILLIAM P. MOREHOUSE PAUL CAREY DORIS STANDERFER
MRS. STANLEY H. SINTON, JR.

FINANCE COMMITTEE

WILLIAM W. CROCKER, *Chairman* F. PASCHAL GALLOT, *Vice-Chairman*
DONALD M. GREGORY LEWIS B. REYNOLDS

ACADEMIC ADMINISTRATION

RICHARD FISCUS, *Chairman, Department of Humanities*
ELMER BISCHOFF, *Chairman, Department of Fine Arts*
THOMAS COLLARD, *Chairman, Department of Advertising Design*
MARCELLE WINTERBURN, *Executive-Secretary* ISABEL H. HOOD, *Dean of Women*
LOIS T. WILLARD, *Registrar*
DR. JAMES A. HAMILTON, PH.D., M.D., *Consulting Psychiatrist*

STAFF

WALLY B. HEDRICK, *Assistant Registrar*
MRS. GERALDINE BOYD, *Accountant*
FLOYD P. SMITH, *Store Manager*
J. EDWARD MURPHY, *Librarian*

ISABEL H. HOOD, *Public Relations*
CANAN TAKAOKA, *Building Supervisor*
WILLIAM AUGUSTUS, *Building Custodian*
RUSSELL AUCOTT, *Night Watchman*

the faculties

GURDON WOODS, Director California School of Fine Arts

Sculptor, administrator and teacher. Studied at Art Students League, Brooklyn Museum School and in Europe. Former member San Francisco Art Commission. Exhibits nationally and internationally.

ELMER BISCHOFF, Chairman Department of Fine Arts

Painter. University of California, M.A. 1939; former member of faculty University of California and Yuba College; exhibits nationally.

THOMAS COLLARD, Chairman Department of Advertising Design

Art Director. Studied at Reed College; formerly with N. W. Ayer & Son, Philadelphia; Batten, Barton, Durstine and Osborn, San Francisco; consulting art director, San Francisco.

RICHARD FISCUS, Chairman Department of Humanities

Educator. University of California, B.A. 1949, M.A. 1952. Graduate study in sociology and elementary education, Ohio State University; former member of the faculties Ohio State University, College of the Pacific; teacher in elementary and secondary schools, California.

ROGER TERRY BARR

Painter. University of Wisconsin, Pomona College, B.A. 1947, Claremont College, M.F.A. 1949; studied at University of Mexico and in Europe; former member of faculty University of California. Exhibits nationally.

ERIK BAUERSFELD

Studied at Cooper Union, California School of Fine Arts; University of California, B.A. 1950; University of California, M.A. 1957 (philosophy).

DORR BOTHWELL

Painter and textile designer. Studied University of Oregon, Rudolph Schaeffer School of Design, California School of Fine Arts and Paris. Former head of Department of Flat Design, Parsons, New York. Exhibits nationally and internationally.

KAY DE CLARK

San Francisco State College, B.A. 1956; graduate study in language arts, San Francisco State College; instructor San Francisco State College.

RALPH DU CASSE

Painter. Studied at the University of Cincinnati; University of California, M.A. 1948; California College of Arts and Crafts, M.F.A. 1950; studied at the Sorbonne and with Hans Hofman.

JIM FORMAN

Illustrator. Studied at California School of Fine Arts and under private instruction. Employed by national advertising agencies New York and San Francisco. Member Advertising Art Associates.

PAUL Q. FORSTER

Illustrator. Studied at California School of Fine Arts. Former member of faculties Stanford University and California College of Arts and Crafts. Wartime artist with OWI in C.B.I. war theatre.

ISABEL HALL HOOD

Publicist and social scientist. University of Chicago, Ph.B. 1934; graduate study Northwestern University and University of Chicago; former Head Ordnance and Heavy Metals, VI War Labor Board; Social Science Editor American Peoples Encyclopedia.

THOMAS HARDY

Sculptor in direct metal. Studied University of Oregon, B.S., M.F.A. 1952; former member of faculty at University of Oregon and University of British Columbia; presently member of faculty University of California.

LEO HOLUB

Commercial designer. Studied at Chicago Art Institute and California School of Fine Arts; commercial designer for Shawl, Nyeland and Seavey. Exhibits nationally in watercolor graphics.

JACK HOYT

Designer. Studied California School of Fine Arts. Worked with United States Army Engineers. Associate of Cornelius Sampson and Associates.

ROBERT HURST

Illustrator. Studied Chouinard Art Institute and Art Center School, Los Angeles. Former artist and art director, San Francisco advertising agencies. Free-lance advertising artist and illustrator.

PIRKLE JONES

Photographer. Studied California School of Fine Arts. Teacher Ansel Adams' Photography Workshop, 1952. Free-lance commercial and documentary photographer. Exhibits nationally.

ROBERT KATZ

Film producer. Film Director KQED-TV. Studied University of Zurich, Switzerland, L.L.D. and Sorbonne, Paris. Formerly Assistant Chief of Production Planning, International Motion Picture Division, U.S. Department of State

SQUIRE KNOWLES

Exhibit planner and designer. Studied California School of Fine Arts, University of California and in Orient. Formerly Assistant City Planner, San Francisco. Art Critic for *Arts and Architecture*. Typographic designer for *Architectural Forum*.

BRUCE McGAW

Painter. California College of Arts and Crafts, M.F.A. 1957. Exhibits in California.

HENRI MARIE-ROSE

Painter and sculptor in direct metal. Studied Ecole des Arts et Metiers; Ecole Boule; Ecole des Arts, Fort de France; Ecole de Ceramics, Safi, North Africa; Ecole Nationale Supérieure des Beaux Arts, Paris, France. Formerly member of faculty Ecole des Arts Appliquées, Martinique and Ecole de Safi, North Africa.

J. EDWARD MURPHY

Artist and educator. Studied Leeds College of Art, N.C.D., London, England; Slade School of Fine Arts, London University, A.S.S.A. Formerly Head of the Department of Design, University of Otago, New Zealand. Lecturer Royal College of Art, London; Fellow of Royal Society of Arts.

NATHAN OLIVEIRA

Painter and graphic artist. Studied California College of Arts and Crafts, M.F.A. 1952. Formerly Head of Graphic Arts Department, College of Arts and Crafts. Exhibits nationally and internationally.

JOAN JOCKWIG PEARSON

Ceramist. University of Syracuse, B.F.A. 1945 (Art and Education); New York State College of Ceramics at Alfred University, M.F.A. 1949 (Industrial Ceramics and Design). Formerly member of faculty New York State College of Ceramics, Alfred University; School for American Craftsmen, Rochester Institute of Technology. Exhibits nationally and internationally.

RALPH PUTZKER

Painter. University of California, B.A., M.A. 1952. Studied at the University of Guatemala and the University of Michoacan. Exhibits on West Coast and Latin America.

FREDERICK W. QUANDT, JR.

Photo-illustrator; architectural, museum and press photographer. Studied San Francisco City College and California School of Fine Arts. Worked with United States Army Air Force.

ZYGMUND SAZEVICH

Sculptor. Studied at University of California and California School of Fine Arts. Member of faculty Mills College. Exhibits on West Coast and in South America.

EVERETT TURNER

Sculptor. College of Arts and Crafts, B.A., M.F.A. 1951. Studied at University of California. Exhibits on West Coast.

JAY von WERLHOF

Archaeologist and historian. University of Missouri; University of California, B.A., M.A. 1952. Formerly member of faculty University of California. Advanced study in cultural European and American history.

ORIENTATION AND COUNSELLING SERVICE

Activities are planned each semester to acquaint new students as rapidly as possible with faculty and other students, the curriculum offerings, opportunities in the activities program, CSFA requirements, facilities and services.

At the beginning of each semester, new students are introduced to the faculty advisors, any of whom are available to the student throughout the year for counselling and advice. This program has certain specific purposes:

1. To inform students concerning the school and advise on courses of study.
2. To assist students in effecting a sound personal adjustment to the school environment and the special problems involved in their adjustment as artists to the community.

COUNSELLORS: RICHARD FISCUS, *Chairman Department of Humanities*
ELMER BISCHOFF, *Chairman Department of Fine Arts*
THOMAS COLLARD, *Chairman Department of Advertising Design*
ISABEL H. HOOD, *Dean of Women*

CALENDAR

FALL SEMESTER

Registration
Full-time students.....September 9, 10, 11
Part-time students.....September 12, 13
First day of classes.....September 16
Veterans' Day Holiday.....November 11
Thanksgiving Recess.....November 28, 29
Christmas Recess.....December 23 through January 5
Final day of classes.....January 31

SPRING SEMESTER

Registration.....January 31 and February 1
First day of classes.....February 3
Washington's Birthday Holiday.....February 22
Easter Recess.....March 31 through April 6
Memorial Day Holiday.....May 30
Final day of classes.....June 13
Annual Commencement.....June 15

financial information

ADVANCE PAYMENT PLAN

Unless the Deferred Payment Plan is requested, 20 per cent of the semester tuition plus fees is due at the time of registration. The balance becomes due 30 days after the beginning of the semester. Accounts not paid at the expiration of this time are automatically placed on the Deferred Payment Plan. (Exception: Veterans with certificates of eligibility under P.L. 894, P.L. 16 and California State Veterans).

DEFERRED PAYMENT PLAN

Tuition is payable in four installments in the amounts shown in the table below. The first installment plus any fees is due at the time of registration. The second, third and fourth installments become due at the end of the fourth, eighth and twelfth weeks of the semester respectively. Veterans under P.L. 550 may use the plan without paying the carrying charge of 10 per cent which is included in the figures shown in the table.

SCHEDULE OF TUITION CHARGES (Day and Evening Classes)

Units per Semester	Advance Payment	Deferred Payment (every four weeks)
15	\$235.00	\$64.50
14	231.00	63.50
13	228.00	62.00
12	225.00	62.00
11	220.00	60.50
10	210.00	58.00
9	198.00	54.00
8	184.00	50.50
7	168.00	46.00
6	150.00	41.00
5	130.00	38.50
4	108.00	30.00
3	84.00	24.00
2	56.00	16.00
1	28.00	8.00

All units over 15 are \$15.00 per unit.

STUDIO FEES

Charged to all students taking more than two units per semester in any one of the following subjects:

Graphics.....	\$10.00
Sculpture and Ceramics.....	15.00
Photography and Film Workshop.....	20.00

OTHER FEES

Change of Schedule.....	\$1.00
(All schedule changes must have the approval of a counsellor. No schedule changes are permitted after the first three weeks of the semester).	
Late Registration.....	\$5.00
(This fee is charged to all students registering for credit after the close of the registration period as shown in the "Calendar." Not chargeable to the Veterans' Administration).	

WITHDRAWALS AND REFUNDS

The Registrar must be notified *in writing* if a student wishes to withdraw from a class or the school. No refunds will be authorized unless such written notice is received.

Refunds are made on tuition and studio fees only, and are prorated according to the following table. The date of withdrawal is the date of receipt of official written notification.

Withdrawal during first or second week.....	90% refund
Withdrawal during the third week.....	80% refund
Withdrawal during the fourth week.....	70% refund
Withdrawal during the fifth week.....	60% refund
Withdrawal during sixth to ninth weeks.....	50% refund

No refunds will be made after the ninth week.

Any student who has made a partial payment, but who has not paid the full amount owed to the school at the date of withdrawal is required to meet such obligation.

A student may be expelled for any reason considered sufficient by the Director. Refunds are not made in such cases.

NOTE: All registrations are considered to be for the duration of the semester unless otherwise noted on the registration card.

SUPPLIES

All necessary supplies and books are available at the School Store in the building. Students may make any purchases they wish. Prices allow for substantial savings.

LOCKERS

Lockers are provided free of charge. Students may bring their own locks or purchase one at the School Store.

HOUSING ACCOMMODATIONS

A list of approved housing accommodations is available to out-of-town students. Housing both with and without board is available.

EMPLOYMENT

Advice and information is given concerning part-time employment to those students who wish to augment their incomes while attending the school.

FINE ARTS MAJORS

PAINTING, SCULPTURE or GRAPHIC ARTS

<i>First Year</i>		
Units Fall	Course	Units Spring
2	1y Drawing & Color	2
2	2 Painting	2
4	3 Design	4
1	4 Workshop	
	5 Sculpture	1
6	Humanities	6
<hr/>		<hr/>
15		15

<i>Second Year</i>		
Units Fall	Course	Units Spring
2	51 Drawing & Color	2
2	53 Color & Composition	2
2	{ 52 Painting or 54 Sculpture or 55 Sculpture }	2
1		
2	58 Graphics	1
2	Electives	2
6	Humanities	6
<hr/>		<hr/>
15		15

<i>Third Year</i>		
Units Fall	Course	Units Spring
2	101 Drawing & Color	2
4-6	{ 102 Painting or 104 Sculpture or 105 Sculpture or 108 Graphics }	4-6
1		
6		
0-2	109 Materials and Techniques	1
	Humanities	4
	Electives	2-4
<hr/>		<hr/>
15		15

<i>Fourth Year</i>		
Units Fall	Course	Units Spring
2	151 Drawing & Color	2
4-6	{ 152 Painting or 154 Sculpture or 155 Sculpture or 158 Graphics }	4-6
4		
3-5	Humanities	4
	Electives	3-5
<hr/>		<hr/>
15		15

CERAMICS

<i>First Year</i>		
Units Fall	Course	Units Spring
2	1x Drawing	2
4	3 Design	4
2	15 Ceramics	2
1	4 Workshop	
	5 Sculpture	1
6	Humanities	6
<hr/>		<hr/>
15		15

<i>Second Year</i>		
Units Fall	Course	Units Spring
2	65 Ceramics	2
2	53 Color & Composition	2
2	10 Drafting	2
1	55 Sculpture	1
6	Humanities	6
2	Electives	2
<hr/>		<hr/>
15		15

<i>Third Year</i>		
Units Fall	Course	Units Spring
4-8	115 Ceramics	4-8
6	Humanities	4
1-5	Electives	3-7
<hr/>		<hr/>
15		15

<i>Fourth Year</i>		
Units Fall	Course	Units Spring
4-8	165 Ceramics	4-8
4	Humanities	4
3-7	Electives	3-7
<hr/>		<hr/>
15		15

PHOTOGRAPHY

First Year			Third Year		
Units Fall	Course	Units Spring	Units Fall	Course	Units Spring
2	20 Photography	2	4-8	120 Photography and/or	4-8
2	1x Drawing	2	4	122 Film	4
4	3 Design	4	6	Humanities	4
1	4 Workshop		0-5	Electives	0-7
	5 Sculpture	1			
6	Humanities	6			
15		15	15		15
Second Year			Fourth Year		
Units Fall	Course	Units Spring	Units Fall	Course	Units Spring
4	70 Photography	4	4-6	170 Photography and/or	4-6
1	63 Color Theory	1	4	172 Film	4
2	53 Color & Composition	2	4	Humanities	4
6	Humanities	6	0-7	Electives	0-7
2	Electives	2			
15		15	15		15

- 1y **DRAWING and COLOR, 4 units per year** Bischoff
Recommended for Fine Arts majors. Introduction to line, dark and light and color as elements of pictorial expression. Work from indoor and outdoor scenes, from the model and from the imagination. Media include pencil, charcoal, pen and brush and ink, tempera colors.
- 2 **PAINTING, 4 units per year** Du Casse
An approach to painting in oil from the model and still-life using lecture and demonstration with individual and group discussions.
- 3 **DESIGN, 8 units per year** Bothwell
Integration of the essentials of design: color, Notan, form and line. (New students not admitted at mid-year).
- 4 **WORKSHOP, 1 unit per semester** Turner
Introduction to three dimensions. Study of inherent characteristics of wood, metal and plastics for an understanding of three-dimensional space in graphic presentation and in preparation for sculpture.
- 5 **SCULPTURE, 1 unit per semester** Marie-Rose
Elementary consideration of form relating to modeling in clay. Work from the human figure. Development of an understanding of mass and shape and control of a medium.
- 51 **DRAWING and COLOR, 4 units per year** Du Casse
An introduction to space drawing and the control of two-and-three dimensional elements on the picture plane.
- 52 **PAINTING, 4 units per year** McGaw
Work from observation and imagination in all media; still life, landscape and figure; abstract and non-objective work. Individual assistance and group discussions.

- 53 **COLOR and COMPOSITION, 4 units per year** McGaw-Oliveira
Investigation of technical, spatial and emotional aspects of color. Imaginative and expressive use of the pictorial area. Use of transparent and opaque water color.
- 54 **METAL SCULPTURE, 4 units per year** Hardy
Direct use of metals for sculptural expression: welding, brazing and casting.
- 55 **SCULPTURE, 4 units per year** Sazevich
Continuation of clay modeling. Techniques for casting in plaster and various cast stones.
- 58 **GRAPHICS, 2 units per year** Oliveira
General introduction to history of three principal creative printing forms; tools and techniques; applying tools and materials to creative ends; introduction of color to printing forms.
- 101 **DRAWING and COLOR, 4 units per year** Oliveira
The use of accumulated knowledge and experience from beginning courses in the development of individual creativity and original style.
- 102 **PAINTING, 8-12 units per year** Bischoff
Emphasis on furthering the individual's point of view in painting and increasing his technical assurance. Work from the imagination or from observation. A model is provided for part of the time.
- 104 **SCULPTURE, 8-12 units per year** Hardy
Direct use of the widest possible range of materials with special emphasis on the integration of their characteristics with the expression.
- 105 **SCULPTURE, 8-12 units per year** Sazevich
Advance modeling. Work directly in cast stone and magnasite.
- 108 **GRAPHICS, 8-12 units per year** Oliveira
Continued exploration of the printing form as a valid means of contemporary artistic expression. Development of individual expression.
- 109 **MATERIALS and TECHNIQUES, 2 units per year** Putzker
A thorough investigation of the character and techniques of the broad range of media used by the contemporary painter with particular emphasis on supports, pigments and vehicles.
- 151 **DRAWING and COLOR, 4 units per year** Oliveira
Continuation of Drawing and Color 101.
- 152 **ADVANCED PAINTING, 8-12 units per year** Bischoff
Continuation of Painting 102.
- 154 **ADVANCED SCULPTURE, 8-12 units per year** Hardy
Continuation of Metal Sculpture 104.
- 155 **ADVANCED SCULPTURE, 8-12 units per year** Sazevich
Continuation of Sculpture 105.

- 158 **ADVANCED GRAPHICS, 8-12 units per year** Oliveira
Continuation of Graphics 108.
- 15 **CERAMICS, 4 units per year** Pearson
Instruction designed around needs, abilities and objectives of individual student. Included are basic shaping problems in pottery, wheel and hand methods; glaze application; ceramic sculpture; possibilities of use of ceramics in modern architecture and landscape architecture (help and advice of guest architects); general familiarity with creative possibilities of the field of ceramics; lectures; field trips.
- 65 **CERAMICS, 4 units per year** Pearson
A course designed to augment and develop skills and ideas acquired in Ceramics 15. Introduction to decorating techniques, glaze materials, original glaze and clay formulation and preparation; kiln operation; lectures and field trips.
- 115 **CERAMICS, 8-16 units per year** Pearson
Advanced studies in ceramic design, decoration and glaze. For those interested in design for hand and industrial production; execution and production of these designs; lectures and field trips.
- 165 **CERAMICS, 8-16 units per year** Pearson
Consideration of the problems of the professional potter, ceramics sculptor or teacher. Earning a living in the field of ceramics. Course aimed at transition from student status to immediate professional objectives in self-employed, employed or teaching situations.
- 20 **PHOTOGRAPHY, 4 units per year** Jones
Introduction to photography. Emphasis on photographic "seeing." History of photography. (Equipment: Polaroid camera furnished by CSFA; Weston exposure meter required of student).
- 70 **PHOTOGRAPHY, 8 units per year** Jones-Quandt
Flash, artificial and studio lighting. Copy work. Aesthetics for photography and lectures and seminars relating general art and design fundamentals to the medium of photography. (Equipment required of student: 4x5 view camera and tripod, Weston exposure meter).
- 120 **PHOTOGRAPHY, 8-16 units per year** Jones-Quandt
Extension of Photography 70. Individual and group problems in documentation and reportage. (Required equipment: 4x5 view camera and tripod, Weston exposure meter, miniature camera).
- 122 **FILM WORKSHOP, 8 units per year** Katz
Theory and practice of 16-mm. film production: budgeting, planning, writing, shooting, editing and analysis. (Course J Film Seminar should be taken concurrently but is not mandatory).
- 170 **ADVANCED PHOTOGRAPHY, 8-12 units per year** Jones-Quandt
Advanced individual study under special instruction in selected fields of specialization to prepare students for professional photography. (Required equipment: 4x5 view camera and tripod, Weston exposure meter, miniature camera).
- 172 **ADVANCED FILM WORKSHOP, 8 units per year** Katz
Continuation of Film Workshop No. 122.

NIGHT COURSES

- A DRAWING and COLOR, 4 units per year** Barr
Observational and expressive drawing. Introduction to problems of space division, the compositional use of black and white, color and texture. Delineation of form through various techniques. Work from the human figure.
- C PAINTING, 4 units per year** Putzker
An approach to oil painting employing still life and model. Individual problems and criticism. Some group discussion.
- D PAINTING, 4 units per year** Barr
Studio practice in the basic concepts, methods and materials of painting. Still life and model. Individual assistance and group discussion. No prerequisite.
- F CERAMICS, 4 units per year** Pearson
Practical shop work in the design and execution of pottery by various methods. Special problems for advanced students and practicing potters. Emphasis on glazes.
- H SCULPTURE, 4 units per year** Sazevich
Contemporary considerations of sculptural form. Individual expression. Work from the human figure utilizing modern techniques.
- I BASIC PHOTOGRAPHY, 4 units per year** Quandt
Basic elements of camera mechanics, photographic "seeing", exposure, developing and printing.
- J FILM SEMINAR, 2 units per year** Katz
Investigation of the motion picture as an art form. The aesthetics, structure and history of film. Screening and analysis of motion pictures.



ADVERTISING ART MAJORS

First Year				Second Year			
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
2	1x	Drawing	2	2	53	Color & Composition	2
4	3	Design	4	2	57	Objective Drawing	2
1	11	Lettering	1	2	61	Lettering	2
2	10	Drafting	2	1	63	Color Theory	1
6		Humanities	6	2	64	Advertising Design I	2
				6		Humanities	6
15			15	15			15

ADVERTISING DESIGN

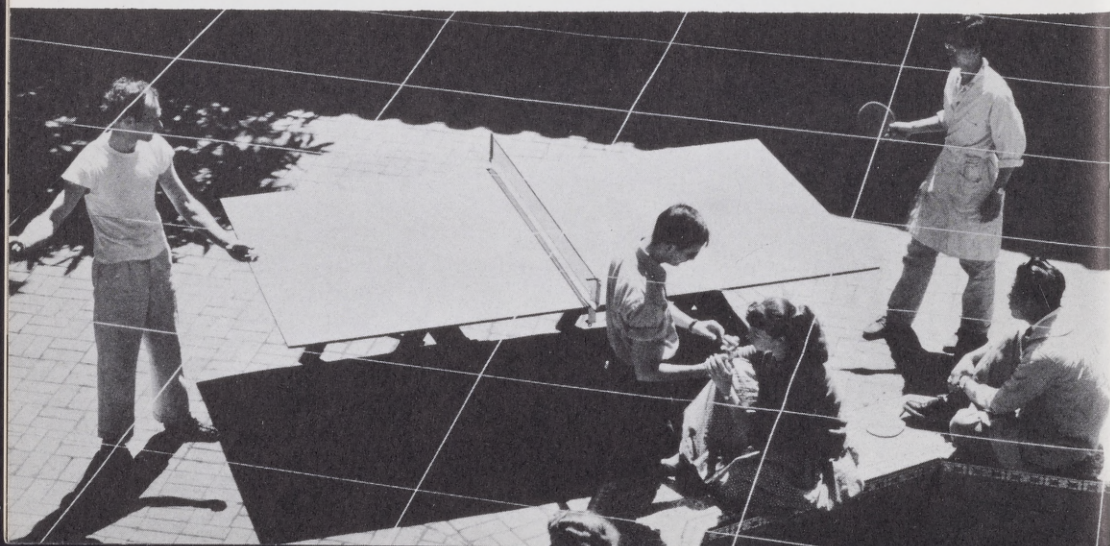
Third Year				Fourth Year			
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
2	114	Advertising Design II	2	4-6	164	Advertising Design III	4-6
4	112	Illustrative Drawing	4	1	191	Design Seminar	1
2	111	Lettering	2	4		Humanities	4
6		Humanities	4	4-6		Electives	4-6
1		Electives	3				
15			15	15			15

ILLUSTRATION

Third Year				Fourth Year			
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
4	112	Illustrative Drawing	4	4-6	162	Contemporary Illus.	4-6
2	113	Advertising Illustration	2	2-3	163	Adv. Advertising Illus.	2-3
6		Humanities	4	1	191	Design Seminar	1
3		Electives	5	4		Humanities	4
				1-4		Electives	1-4
15			15	15			15

- 1x **DRAWING, 4 units per year** Barr
Problems in observation and the translation of these observations into graphic terms. The examination of the structure and articulation of the human anatomy. Explorations of line, shape and volume, and the development of technical skills.
- 10 **DRAFTING, 4 units per year** Hoyt
Basic working knowledge of essential tools and equipment necessary to a career in design for commerce. Observation and the organization for presentation of that which is observed.
- 11 **LETTERING I, 2 units per year** To be announced
The study of basic letter forms. Practice in correct and efficient use of appropriate tools. Techniques for rendering lettering for roughs and comprehensives.
- 57 **OBJECTIVE DRAWING, 4 units per year** Holub
Development of technical and expressive skill in the rendering of observed reality.

- 61 **LETTERING II, 4 units per year** To be announced
Professional lettering practice. Survey of important type families and contemporary forms. Projects include lettering for a wide range of advertising and editorial art, and stress professional quality.
- 63 **COLOR THEORY, 2 units per year** Knowles
The history of color and the scientific investigation into color systems and measurements. The mixing of pigments in order to obtain desired colors.
- 64 **ADVERTISING DESIGN I, 4 units per year** Hurst
Introduction to design for small space advertisements, folders and mailing pieces. Exercises in typography and copy-fitting.
- 111 **LETTERING III, 4 units per year** To be announced
Advanced lettering and typographic design. This work is given at professional level. Projects include finished lettering for trade-marks, packaging, advertising and editorial art.
- 112 **ILLUSTRATIVE DRAWING, 8 units per year** Forster
Work from the model and other sources of reference toward the development of techniques of drawing for publication. Analysis of mechanics, theory and traditions of illustration.
- 113 **ADVERTISING ILLUSTRATION, 4 units per year** Forman
Problems of advertising and magazine illustration. Work from the model and photographs.
- 114 **ADVERTISING DESIGN II, 4 units per year** Collard
Advanced problems in design for advertising and editorial pages, posters, brochures, point-of-sale material. Package and label design.
- 162 **CONTEMPORARY ILLUSTRATION, 8-12 units per year** Forster
The execution of projects for actual books and publications on a professional level.
- 163 **ADVANCED ADVERTISING ILLUSTRATION, 4-6 units per year** Forman
Problems in illustrating stories and advertisements. Magazine cover illustration.
- 164 **ADVERTISING DESIGN III, 8-12 units per year** Collard
Advanced work for Advertising Design Majors. Planning complete campaigns. Study of agency practice and the role of the Art Director. Preparation of material for professional portfolio.



HUMANITIES

The following courses are required of all Bachelor of Fine Arts degree candidates.

First Year			Second Year		
Units Fall		Course	Units Spring		Course
2	30	English Communication	2	2	80 Western Culture
2	31x	American History		2	80 Western Literature
	31y	Political Science	2	2	81 Soc. Sci. & Hist.
1	32	Orientation & Art Survey	1	2	82 Primitive & Class. Art
1	33	History of Modern Art	1		82 Eastern Art
6			6		83 General Psychology
Third Year			Fourth Year		
Units Fall		Course	Units Fall		Course
2	130	Survey of Poetic Form	2	180	The Novel
2	132	Art History	2	184	Scientific Method
2	133	Philosophy		184	Laboratory Science
6			4		

- 30 ENGLISH COMMUNICATION, 4 units per year** Fiscus
Conceptual communication through the spoken and written word.
- 31x AMERICAN HISTORY, 2 units per semester** von Werlhof
Study of the main ideas and events from Colonial times to the present.
- 31y POLITICAL SCIENCE, 2 units per semester** von Werlhof
American political ideas, institutions and parties, U.S. Constitution, national government, California state and local governments.
- 32 ORIENTATION and ART SURVEY, 2 units per year** Putzker
A general survey of the arts. Designed to give the student a basic art history framework for future specialized research.
- 33 HISTORY of MODERN ART, 2 units per year** Putzker
The major schools and artists in painting, sculpture, architecture and design from the Neo-classics to the present.
- 80a DEVELOPMENT of WESTERN CULTURE, 2 units per semester** von Werlhof
Emphasis on the relationships between the biological and psychological needs of man and society. Investigation of the changes from agrarian to mercantile to industrial forms and the impact of two World Wars.
- 80b WESTERN LITERATURE, 2 units per semester** Murphy
The basic sources and traditions of Western literature and their usefulness to artists. The Bible as a major source of allusion, symbol and value.
- 81a THE SOCIAL SCIENCES and HISTORICAL CHANGE, 2 units per sem.** Murphy
Study of various social sciences and theories of social, cultural and historical change. Analysis of social growth with attention to the role of the artist.
- 82a PRIMITIVE and CLASSIC ART HISTORY, 2 units per semester** Putzker
The anthropological and art-historical approach. Designed to widen the student's appreciation and perception and to establish a non-ethnocentric approach towards primitive and classical art forms.

- 82b **EASTERN ART HISTORY, 2 units per semester** von Werlhof
The development of Oriental cultures; symbolism in Oriental art. Ideas and beliefs in Oriental societies.
- 83b **GENERAL PSYCHOLOGY, 2 units per semester** Bauersfeld
A review of experimental and theoretical material relevant to all major areas of human behavior—motivation, learning, memory, emotion, perception, thinking, personality, and social processes.
- 130 **SURVEY of POETIC FORM, 4 units per year** Murphy
Survey of various types of poetic form with examination of means used to sharpen and intensify expression, form, structure, and interpretation.
- 132 **MEDIEVAL, RENAISSANCE, BAROQUE ART HISTORY, 4 units per yr.** Murphy
The three periods as related to the dynamic of Christianity.
- 133a **PHILOSOPHY, 2 units per semester** Bauersfeld
A general introduction to contemporary and recurrent problems.
- 180a **THE NOVEL, 2 units per semester** Fiscus
A survey of fiction as produced in the Western world. Discussion of literature as an art form, as exposition, as poetry and as a dramatic production.
- 184a **THE SCIENTIFIC METHOD, 2 units per semester** Murphy
A survey of the organic and inorganic sciences and the particular processes by which they are governed.
- 184b **LABORATORY SCIENCE, 4 units per semester** von Werlhof
Research, field study and classroom work covering the broad aspects of several categorical sciences, showing their effect on man and his interest in them. Application of the scientific method to particular problems.

ELECTIVES

- 185b **AESTHETICS, 2 units per semester** Bauersfeld
A survey of aesthetics through detailed study of representative sources. Examination of historic and contemporary ideas of aesthetic philosophy.
- 186a **CREATIVE WRITING, 2 units per semester** Fiscus
Dramatization of ideas. Lectures, demonstrations and laboratory work. Group discussion and individual criticism of writing problems. (May be taken only with permission of the instructor).
- 186b **SPEECH, 2 units per semester** De Clark
Fundamentals of voice and articulation, semantics, group dynamics, and individual presentation. Participation involving use of tape-recorder.
- 190a
- 190b **EDUCATION ORIENTATION, 5 units per year** Fiscus
General principles, objectives and functions of secondary education. Public and private school observation: curriculum organization; evaluation; history; trends. California school organization and law. Audio-visual and curriculum materials and laboratory work.



Part of the ceramics studio, commonly called "The Pot Shop."

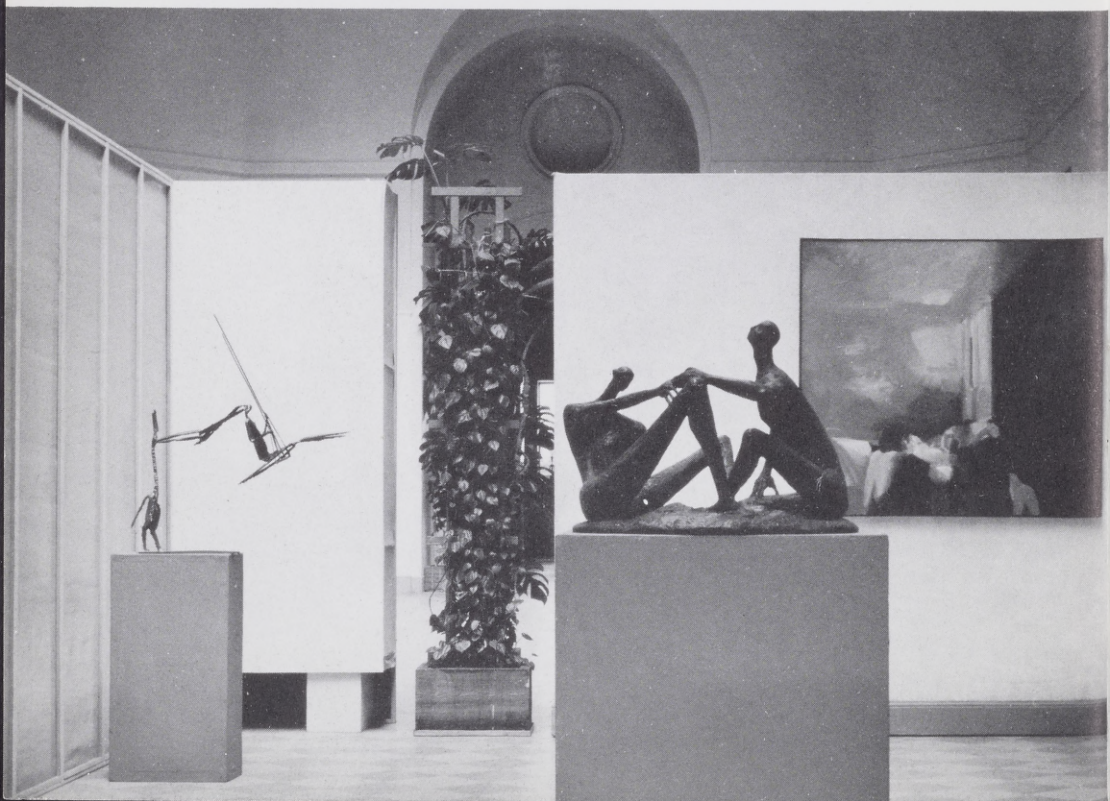


Welding
for sculpture
in direct metal.



A sculpture class preparing clay models for casting in plaster or cast stone.

Student metal sculpture at the 1957 Art Association Annual Exhibit, San Francisco Museum of Art.





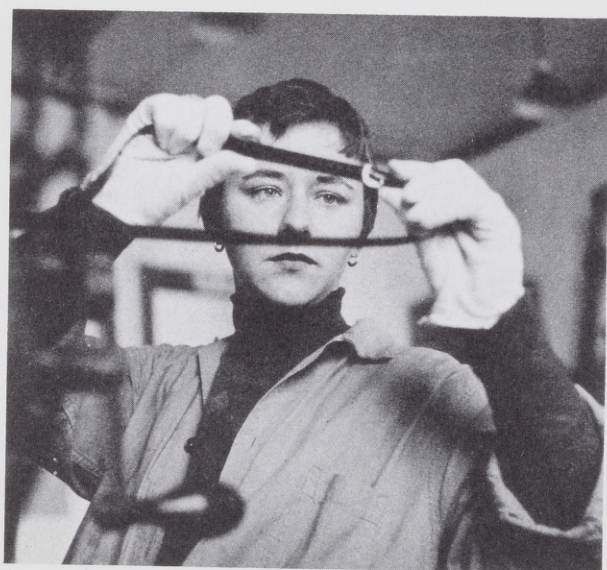
A class in advanced advertising design.

Advertising illustration for books and periodicals.





Dorothea Lange, world-famous documentary photographer, conducts a special seminar course in photography.



Motion picture
film-making.



A photography class "on location."

scholarships

The educational and cultural contribution of the California School of Fine Arts to students and to the community have been recognized generously by distinguished individuals and groups who have established funds for scholarships and other purposes.

A limited number of paid scholarships sufficient to cover all school costs with the exception of fines as described above are awarded during the Spring semester for the following Fall. Among these are the following:

Agnes Brandenstein Memorial Scholarship Founded in 1950 by the family and friends of the late Miss Agnes Brandenstein. Awarded for study in ceramics.

Anne Bremer Memorial Scholarship Founded by the late Albert N. Bender and other friends of the school in memory of Miss Anne Bremer, California artist and member of the San Francisco Art Association.

Adelaide Lewis Scholarship Founded at the bequest of the late Adelaide Lewis.

James D. Phelan Scholarship Founded at the bequest of the late Senator Phelan.

Virgil Williams Scholarship Founded by the late Dora Norton Williams, as a memorial to her husband, a former Director of the school.

Abraham Rosenberg Fund A bequest of the late Abraham Rosenberg to be used according to the discretion of the Board of Directors of the San Francisco Art Association.

International Scholarship In cooperation with the Institute of International Education, the school offers one full-time paid scholarship each year to a student from a foreign country.

Scholastic Art Awards Scholarship The school makes one full-time paid scholarship available each year to be awarded by the National High School Art competition at the Carnegie Institute in Pittsburgh, Pa.

Note: Students holding scholarships are expected to maintain a grade point average of 3.0 or better throughout the year.

PRIZES

Gertrude Partington Albright Award Given annually to the most outstanding student in drawing.

The Robert Howe Fletcher Cup Given annually as an honorary award to an undergraduate student of outstanding merit. The student's name is added to the notable list engraved upon the cup.

I. N. Walter Sculpture Prize An annual award made from funds donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

VETERANS INFORMATION

The California School of Fine Arts is approved for educational programs under Public Laws 16, 550 and 894. Veterans carrying 14 units or more for credit are considered to be on full-time status by the Veterans' Administration and receive their government allowances on that basis.

Veterans enrolling under Public Laws 16, 550 and 894 must present their certificates of eligibility at the time of registration.

The school is also recognized by the State of California Department of Veterans Affairs. Veterans enrolling under California State Law must supply proper evidence of authority at the time of registration.

Questions regarding subsistence allowance, change of status, etc. are handled directly by the local Veterans Administration office. Veterans are responsible for clearing all such details with the V.A. before and during their period of study at the school.

All veterans seeking admission without the necessary documents will be required to pay tuition and fees quoted under "Financial Information" in this catalogue. These fees are refundable to the extent that they constitute an overcharge when the student presents the proper authorization.

Supply allowances for veterans enrolled under P.L. 16 and P.L. 894 may be obtained from the school store.

FOREIGN STUDENTS

The California School of Fine Arts welcomes students from other countries. Foreign students seeking admission to the school are charged with observing the following regulations:

1. Applications for enrollment must be filled out in full and filed with the Registrar.
2. The applicant must show evidence of a reasonable ability to read, write and speak the English language.
3. The student must comply with the government regulations of his home country and of the United States.
4. The applicant must show proof of having made adequate financial arrangements for the period of study.

The California School of Fine Arts is approved by the Immigration and Naturalization Service for the admission of foreign students at the college level on student visas.

academic information

CREDIT UNITS

A credit unit is given for:

1. each lecture hour plus 1½ hours assigned work per week;
2. each 2½ hours required outside work per week if continued satisfactorily for the full semester of 18 weeks;
3. each 2½ hours of studio work per week.

No student may carry more than fifteen (15) units per semester without permission of the Director.

GRADES

The following grade point system is used:

A—4 grade points

B—3 grade points

C—2 grade points

D—1 grade point

F—0 grade points

E—"Incomplete"

The grade of "E" is given if for acceptable reason the student has been unable to complete the work required during a semester. A credit grade commensurate with the student's work is given *provided that* the incomplete work is completed within six weeks following the end of the semester. If the work is not completed within this period, a grade of "F" is given.

A grade of "F" cannot be made up except by repeating the course.

In the case of accident, illness or other reason beyond the control of the student, work may be made up by special arrangement with the teacher and the Director.

Any student who withdraws from a course after the ninth (9th) week of the semester will receive the grade of "F" for that course.

CLASS ATTENDANCE

Full credit units will be granted to students whose work is satisfactory and whose attendance records show no more than three unexcused absences per weekly class period per semester.

Students are required to be in the studios or classes for which they are registered during the scheduled class hours. Any student more than fifteen minutes late will be recorded as "absent" unless he obtains an excuse slip from the registration office. Three such excuse slips shall constitute an absence. The time limits of intermission periods (10:40–11:00 A.M., 2:40–3:00 P.M. and 8:40–9:00 P.M.) shall be clearly observed.

DEGREE REQUIREMENTS

The student must have satisfactorily completed a minimum of 120 credit units to be eligible for the Bachelor of Fine Arts degree. A grade point average of 2.5 is required.

NON-CREDIT STUDENTS

Auditing (non-credit) students may register at any time during a semester. However no auditor may apply for credit after the first three weeks of a semester. No grades will be given to auditing students.

Auditors may enroll for less, but not for more, than the number of units assigned to each course.

school facilities

LIBRARY

The school houses the Anne Bremer Memorial Library which contains over 11,000 volumes and constitutes one of the largest and finest collections of art publications in the West. In addition there is a large collection of volumes devoted to the humanities and a notable collection of photographic slides. The Librarian instructs students in the use of the library and assists in assembling reading and research lists.

ART GALLERY

The San Francisco Art Association Art Gallery is located at the California School of Fine Arts. Each year a series of one-man exhibitions by outstanding contemporary American artists is presented in the gallery. The annual exhibits of work by the faculty and staff and several exhibitions of student work* are also shown.

SOCIAL HALL

A large recreation hall is available for student and school activities. Equipped with a piano, Hi-Fi and ping-pong tables, it is the center for student activities and exhibitions.*

STUDIOS

Two large studios are available to advanced students in painting, who may leave their work in place.

FILM PROJECTION

A large studio is equipped for the projection of motion films. From time to time the student body is invited to the showings of films of especial interest.

CAFETERIA

Luncheon and mid-morning and mid-afternoon refreshments are served attractively at very moderate prices. Occasional informal lectures are given here by guests from fields of activity connected with the arts. Here also is displayed a continuously changing exhibition of student work.*

* NOTE: The school reserves the right to retain student work for exhibition purposes and to reproduce and publish such work. No work so retained by the school may be removed by any student without proper authorization. While all reasonable precautions are taken to protect such work while it is in the custody of the school, the school does not take responsibility for loss or damage to any works so retained. Student property which has not been specifically retained by the administration must be removed from the premises within one week after the close of the semester, or it shall be subject to disposal. The school is not responsible for loss or damage to student property.

SERVICES AND ORGANIZATIONS

CSFA STUDENT ASSOCIATION

The Association is an independent student organization defined by its own constitution. The membership elects its officers each semester and through them plans activities throughout the year. In addition to parties, these activities include the annual Christmas exhibition and sale of student work, exchange exhibitions with students of other colleges and universities in the Bay Area, and publication of the student paper, *The Tower*. The membership dues of \$2.00 per year are paid by the school for all full time students.

Members of the Association are entitled to entrance to fee exhibits and lectures at the San Francisco Museum at reduced rates. Likewise symphony tickets, theatre tickets, etc. may be purchased at greatly reduced rates upon presentation of the membership card.

HEALTH SERVICES

Membership in both the Blue Cross Hospital Insurance Plan and the Kaiser Foundation Hospitals plan for medical care are open to students of the school. The school will also make recommendations of private doctors and dentists upon request. If informed, the school will make every effort to aid students in receiving medical care in emergency cases and will notify parents.

VOCATIONAL SERVICES

The California School of Fine Arts has never found it necessary to establish a formal placement bureau for graduates. The numerous informal contacts with artists on the faculty and in the San Francisco Art Association, and with leaders in the commercial art field on the Board of Directors and on the faculty have more than adequately filled this function.

SPECIAL LECTURES and SEMINARS

Guest lecturers in the visual and allied arts are brought to the school from time to time to address the student body. In addition special seminar courses are arranged when practicable during evening hours. In this way the school offers students the opportunity to study with nationally famous artists and photographers who are not on the regular faculty.



california school of fine arts

san francisco, california

